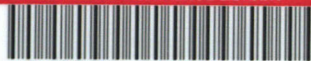
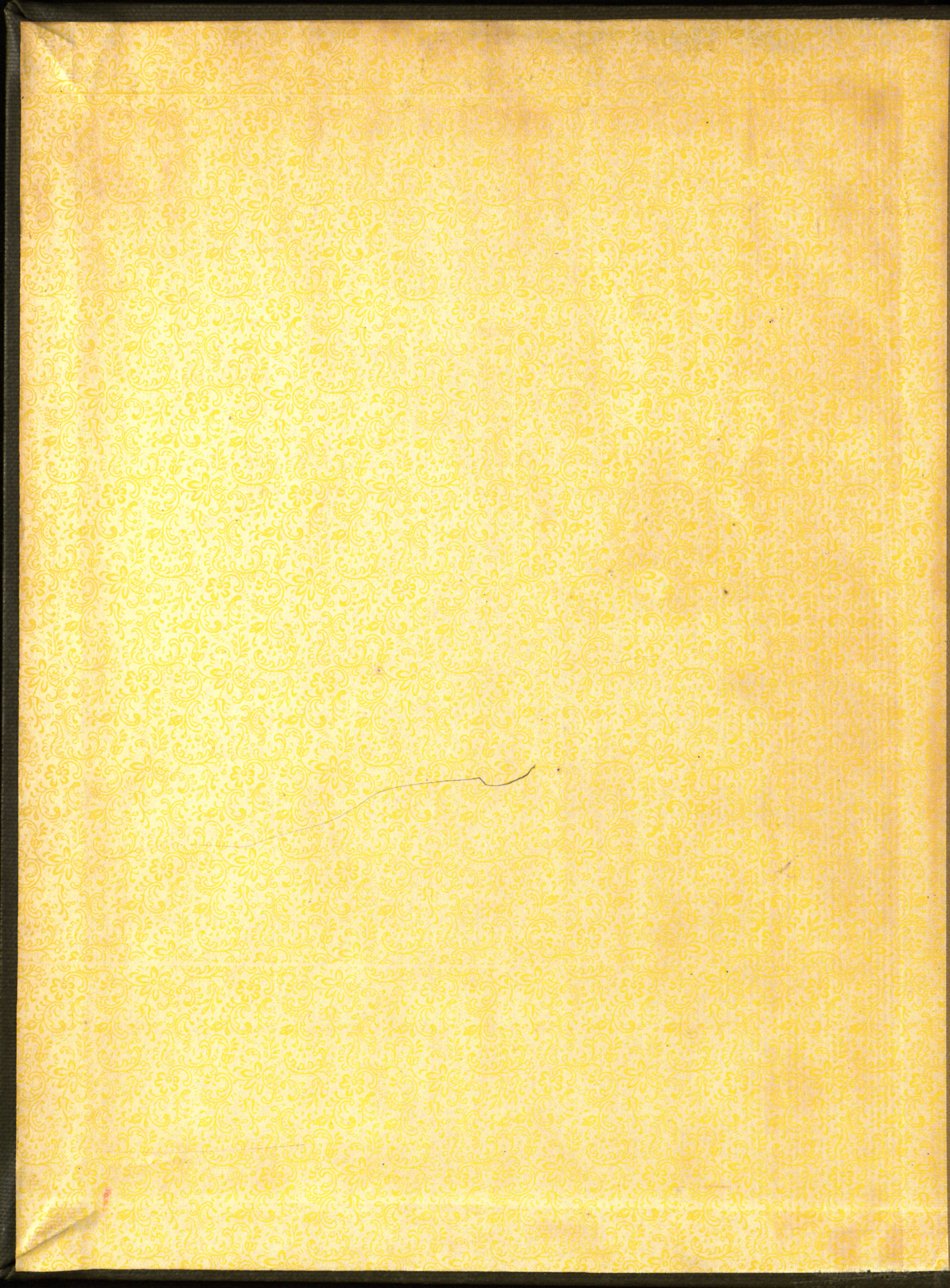


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1. THOMAS GAINSBOROUGH R.A.

1727—1788

Portrait of Lieutenant-Colonel Nugent

Painted at Bath in 1764. Canvas 60 $\frac{5}{8}$ in. by 92 $\frac{3}{4}$ in.

Engraved in mezzotint by T. Hamilton Crawford.

Edmund, only son of Robert Nugent (afterwards Lord Clare and Earl Nugent) by his first wife Lady Emilia Plunkett, second daughter of Peter 4th Earl of Fingall, who died the year following her marriage in giving birth to her son, was born August 16th, 1731. Educated in Dublin he entered the army with a commission in the First Foot Guards (now the Grenadier Guards), of which regiment he later became Lieutenant-Colonel. He was elected Member of Parliament for Liskeard in 1754, but resigned in 1759 on his promotion to Captain. He was a Member for St. Mawes in 1761 and again in 1768. To the two sons of his clandestine marriage with Elizabeth Vernon, Earl Nugent left his entire fortune.

Many years afterwards Colonel Nugent became engaged to Miss Katherine Edgar, of the Red House, Ipswich. He died at Bath on April 26th, 1771, before the marriage took place.

EXHIBITED: Annual Exhibition of the Society of Artists of Great Britain, Spring Gardens, 1765, number 34, lent by Gainsborough; Grosvenor Gallery, 1885, number 138.

MENTIONED: *Life of Thomas Gainsborough, R.A.*, by G. W. Fulcher, 1856, pages 64, 180 and 220 ; *Dictionary of National Biography*, 1895, Volume 41, page 271 ; *Thomas Gainsborough*, by Mrs. Arthur Bell, pages 45 and 62 ; *Thomas Gainsborough*, by W. B. Boulton, 1905, page 89 ; *Gainsborough*, by Mortimer Menpes and Grieg, 1909, pages 68 and 70 ; *Thomas Gainsborough*, by Wm. T. Whitley, 1915, page 44.

CATALOGUED: *Gainsborough and his Place in English Art*, by Sir Walter Armstrong, 1899, page 200, mentioned pages 114-115.

REPRODUCED: *Memoirs of Robert, Earl Nugent*, 1898, by Claud Nugent, facing page 272 ; *Portraits in Norfolk Houses*, by Prince Frederick Duleep Singh and the Revd. Farrer, 1928, Volume I. facing page 216 ; catalogued page 218, number 25 ; *The Illustrated London News*, March 30th, 1929 (in colour) ; *Apollo*, April, 1929, facing page 256 (in colour) ; *Household Brigade Magazine*, Spring, 1929, facing page 116.

COLLECTIONS: Formerly in the possession of Mary Elizabeth Nugent, Stowe Place, afterwards Marchioness of Buckingham and Chandos, half-sister of the sitter, who presented it to Colonel Nugent's son, Field-Marshal Sir George Nugent, Bart.

From the collection of the late Sir Edmund Charles Nugent, 3rd Baronet, of West Harling Hall, Norfolk.



2. SIR HENRY RAE BURN R.A.

1756—1823

Portrait of Miss Ellen Cochrane

Painted in 1808. Canvas 25½in. by 30½in.

Portrait of a young lady seated towards the left, with brown eyes, dark brown hair dressed high and with curls clustering on either side of her forehead, fresh complexion and dewy lips, dressed in a low-necked white dress of Empire style and almost entirely wrapped about in a scarlet cloak, the scarlet ribbon of which goes across her neck and is tied in a bow to the left. Her hands are hidden in the cloak.

This very attractive young woman was painted in the artist's best period, a period during which he was particularly fond of this combination of white dress and scarlet cloak. He repeated this combination in several of his portraits, the best known being that one made popular through the engraving—Mrs. Scott Moncrieff, now in the National Gallery of Scotland.

Raeburn returned from Rome in 1785, and some time after 1805 he changed his style. The late Sir Walter Armstrong, Director of the National Gallery of Ireland, in his book (the standard work) on Raeburn, wrote of this period: "While his modelling becomes sweeter and his colour richer than it had been, he suddenly begins to admit a certain modish grace into his female portraits which was never there before. The grace of dignity he had often shown . . . but against the

grace of sex, the sign in a woman's 'allure' that she is conscious of her duty to please, he has set his face. Now, however, when two-thirds of his life were over, we find him uttering practical confessions that woman is all the better if she looks upon life with eager eyes, and troubles those who come in her way. The full development of this change was not reached till just before he died, but its first symptoms are visible some years before his visit to London in 1810."

Miss Ellen Cochrane married her cousin, James Cochrane, Esq.

Purchased from the family.



3. SIR HENRY RAEBURN R.A.

1756—1823

Portrait of Col. John Pasley-Dirom, J.P., D.L.

Painted in 1819. Canvas 25½in. by 30in.

Bust portrait at the age of 25 years, turned slightly to the right but looking at the spectator. Colonel Dirom is in the red uniform of his regiment. On his right shoulder he has a gold epaulette. His black standing collar is open, showing part of a frill at the neck. He is without hat, his brown hair somewhat wavy, and his full lips are slightly parted.

John, eldest son of Lieutenant-General Dirom, by his wife Magdalen, daughter of John Pasley of Mount Annan, was born on June 6th, 1794. He entered the army at the age of sixteen and was with his regiment, the third Battalion of the 1st Grenadier Guards, at Bayonne, Quatre Bras, and Waterloo. He died a widower on June 2nd, 1857, and was succeeded by his nephew Thomas Alexander Pasley-Dirom.

A letter from Sir Henry Raeburn to Colonel Dirom's father at the time of the delivery of the portrait reads as follows: "My dear Sir, I beg to mention that on Friday I sent off your young man's portrait carefully packed and hope it will reach you in safety I beg you to accept of my sincere and best wishes for your happiness and prosperity and that of your family, and believe me at all times, my dear Sir, your most obedient and faithful servant, Henry Raeburn."

REPRODUCED: *The Illustrated London News*, August 4th, 1928.

The picture comes from a member of the family, John Patrick Alexander Pasley-Dirom, of Mount Annan and Cleughhead, County Dumfries, Scotland.



4. SIR JOSHUA REYNOLDS P.R.A.

1723—1792

Portrait of Master William Cavendish

Painted on canvas 40in. by 50in.

Engraved by James Scott, 1863.

Full length portrait of a fair-haired, blue-eyed child in white frock with broad pale sash and red shoes, standing astride a small dark dog, which he is holding with reins of pale blue ribbon. The dog crouches on the ground, but turns to look at the child. Landscape background, with groups of trees to the left.

William, eldest son of Lord George Augustus Henry Cavendish (afterwards 1st Earl of Buckingham, third son of the 4th Duke of Devonshire) by his wife Lady Betty Compton, only daughter and heiress of Charles 7th Earl of Northampton and Lady Anne Somerset, daughter of Charles 4th Duke of Beaufort, was born on January 10th, 1783. Dying in the lifetime of his father there is little record of him beyond that he became Member of Parliament for Aylesbury in 1804, and for Derby in 1806, for which he remained Member until his death—both were invariably represented by a member of the family—and that he was a Colonel in the Derbyshire Militia. On July 18th, 1807, he married Louisa O'Callaghan, eldest daughter of Cornelius 1st Lord Linsmore, by whom he had three sons and one daughter; his son and heir, William, born April 27th, 1808, succeeded his grandfather as 2nd Earl of

Burlington on May 9th, 1834, and his cousin, William George Spencer Cavendish 6th Duke of Devonshire, as 7th Duke on January 17th, 1858.

William was killed at the age of 28 by being thrown from his curricule in Holker Park, Lancashire, one of the family seats, while returning from a shooting excursion in the company of his younger brother.

The youngest brother of Colonel William Cavendish, Charles Compton, was created the 1st Lord Chesham, from the direct descendant of whom (John Compton Cavendish, M.C., 4th and present Baron) the portrait now comes.

EXHIBITED: Agnew's Galleries, London, 1904, number 12.

REPRODUCED: after the engraving, in *Engravings from the Works of Sir Joshua Reynolds, P.R.A.*, by S. W. Reynolds, Volume III. number 20.

MENTIONED: *Life and Times of Sir Joshua Reynolds*, by Leslie and Taylor, 1865, page 468 ; *English Children as painted by Sir Joshua Reynolds*, by F. G. Stephens, 1884, page 75.

CATALOGUED: *History of the Works of Sir Joshua Reynolds*, by Graves and Cronin, 1899, Volume 1. page 160 ; *Sir Joshua Reynolds*, by Sir Walter Armstrong, 1900, page 199.

From the collection of Lord Chesham, of Latimer, Chesham, Buckinghamshire, great grand-nephew of the child in the picture.



5. SIR JOSHUA REYNOLDS P.R.A.

1723—1792

Portrait of Lady Betty Compton

Painted in 1780-82. Canvas 58in. by 94½in.

Engraved by Valentine Green and James Scott.

Full length figure standing in a park facing the spectator, in white gown ornamented with gold, over which is a sleeveless cloak edged with gold, a chain around her neck, from which hangs a large locket. Her hair is dressed high and twined with ribbon and falls to the nape of her neck.

Elizabeth, only daughter and heiress of Charles 7th Earl of Northampton and his wife Lady Anne Somerset, daughter of Charles 4th Duke of Beaufort, was born on June 25th, 1760. She married at Trinity Chapel, Conduit Street, London, February 27th, 1782, Lord George Augustus Henry Cavendish, M.P., third son of William 4th Duke of Devonshire, K.G., who was created Earl of Burlington and Baron Cavendish of Keighley, 1831, and died May 9th, 1834, when he was succeeded by his eldest grandson William, who later succeeded his cousin, the 6th Duke of Devonshire, as the 7th Duke.

Lady Betty Compton, afterwards Lady Cavendish and Countess of Burlington, died at Compton Place, Sussex, on April 7th, 1835, at the age of 75.

EXHIBITED: by the artist at the Royal Academy in 1782, number 204 ; British Institution, 1813, number 40, as Lady Elizabeth Compton, lent by the Hon. C. C. Cavendish, M.P. ; Royal Academy, Winter Exhibition, 1880, number 135, lent by Lord Chesham ; Agnew's Gallery, Old Bond Street, London in 1904, number 11, lent by Lord Chesham.

REPRODUCED: *Anmutige Frauen und Kinder*, by Prof. Dr. Hans W. Singer ; catalogued page 19, number 20 ; *Illustrated London News*, February 7th, 1892, in supplement published to commemorate Reynolds' Centenary ; *Sir Joshua Reynolds*, by Lord Ronald Sutherland Gower, 1902, page 92, and described on page 36 ; *Valentine Green*, (engraving) by A. Whitman, page 40 ; *British Portrait Painters and Engravers of the 18th Century*, by Edmund Gosse, 1906, page 25, and described on page 19 ; *Apollo*, December 1928, facing page 388 ; *Engravings from Works of Sir J. Reynolds*, published by Henry Graves, Volume III. Plate 17 ; *Sir Joshua Reynolds and his Works*, by William Cotton, 1856, page 18 ; *Sir Joshua Reynolds, P.R.A.*, by Graves and Cronin, 1899, Volume I. pages 134, 188, 189 ; *Sir Joshua Reynolds*, by Sir Walter Armstrong, 1900, page 200, mentioned page 124.

MENTIONED: *Life and Times of Sir Joshua Reynolds*, by Leslie and Taylor, 1856. Volume II. pages 343 and 361 ; *Sir Joshua Reynolds*, by Claude Phillips, 1894, page 306 ; *Sir Joshua Reynolds*, by James Sime, 1906, page 192.

From the collection of Lord Chesham of Latimer, Chesham, Buckinghamshire. (John Compton Cavendish, 4th and present Baron, is the great grandson of the subject).



6. SIR JOSHUA REYNOLDS P.R.A.

1723—1792

Portrait of Mary Isabella Duchess of Rutland

Canvas 25½in. by 30in.

Engraved by James Scott, 1864.

Half length portrait with head turned and eyes looking to right, fresh complexion, brown eyes, brown hair dressed high and entwined with white muslin and a string of diamonds and partly falling on the neck. White dress with gold sash and gold embroidery on shoulder, white muslin kerchief draped across front of bodice and knotted in the centre; red cloak lined with ermine falling from right shoulder; only the left arm leaning on a pillar under cloak is visible. In her hand she holds one end of her gold sash.

Lady Mary Isabella Somerset was the fifth and youngest daughter of Charles Noel 4th Duke of Beaufort by his wife Elizabeth Lady Bottetourt, and was born on August 3rd, 1756. She married, on December 26th, 1775, Charles Marquess of Granby, afterwards 4th Duke of Rutland. She became a widow on October 24th, 1787, and died in Sackville Street, Piccadilly, at the age of 75, on September 2nd, 1831. She was one of the most brilliant beauties of the day. The Duchess had four sons and two daughters.

“Paid for May, 1781, Lady Elizabeth Compton for the Duchess of Rutland, £25; May, 1782, Lady Elizabeth Compton, for a copy of the Duchess of Rutland, 25 guineas.” This is the entry in Reynolds’ note book concerning the order of the Duchess of Rutland’s portrait.

EXHIBITED: Agnew's Galleries, London, 1904, number 17, lent by Lord Chesham.

REPRODUCED: after the engraving in *Engravings from the Works of Sir Joshua Reynolds, P.R.A.*, by S. W. Reynolds, Volume VI. number 82 ; *Sir Joshua Reynolds*, by Lord Ronald Sutherland Gower, F.S.A., 1902, facing page 92 and described on page 92.

CATALOGUED: *A History of the Works of Sir Joshua Reynolds, P.R.A.*, by Graves and Cronin, 1909.

From the collection of Lord Chesham, of Latimer, Chesham, Buckinghamshire.



7. GEORGE ROMNEY

1734—1802.

Portraits of Mrs. Morris and Child.

Mrs. afterwards Lady Morris, with her son John,
afterwards Sir John Morris, 2nd Baronet.

Canvas 28in. by 35 $\frac{3}{4}$ in.

The young mother is wearing a pink robe, a narrow green waistband, and green drapery which hangs down from the back of the neck and is drawn round to the right side with the end across her lap. Her brown hair is dressed high and with a curl on her neck, and is entwined with a strip of green muslin having gold stripes; she has deep blue eyes. She holds the little boy, who stands on the edge of the green drapery, with both hands and presses her face against him.

Henrietta (Harriot), afterwards Lady Morris, was the fourth daughter of Sir Philip Musgrave, 6th Baronet, M.P. for Westmorland in 1741, of Edenhall, Cumberland, and his wife Jane, daughter of John Turton, Esq., of Orgreave, co. Stafford.

She married, 26th May, 1774, John Morris, Esq., of Clasemont, Glamorganshire, who was created a baronet 1st April, 1806, and died 25th June, 1819. He was the second son of Robert Morris, Esq., of Tredegar, Glamorganshire, who claimed descent through his mother from Owen Gwynedd, Prince of North Wales. Lady Morris predeceased her husband, dying on 16th June, 1812, at Clasemont.

Mrs. Morris was also painted by Sir Joshua Reynolds and she sat to him shortly before her marriage and in the October of the following year.

John was their eldest son; he was born at Clasemont, 14th July, 1775; married 5th October, 1809, the Hon. Lucy Juliana Byng, youngest daughter of John, 5th Viscount Torrington, who died 27th November, 1881. He succeeded his father in 1819. He died at Southsea House, Hampshire, at the age of 78, on 24th February, 1855, and was succeeded by his eldest son, Sir John Armine Morris, D.L., as third Baronet.

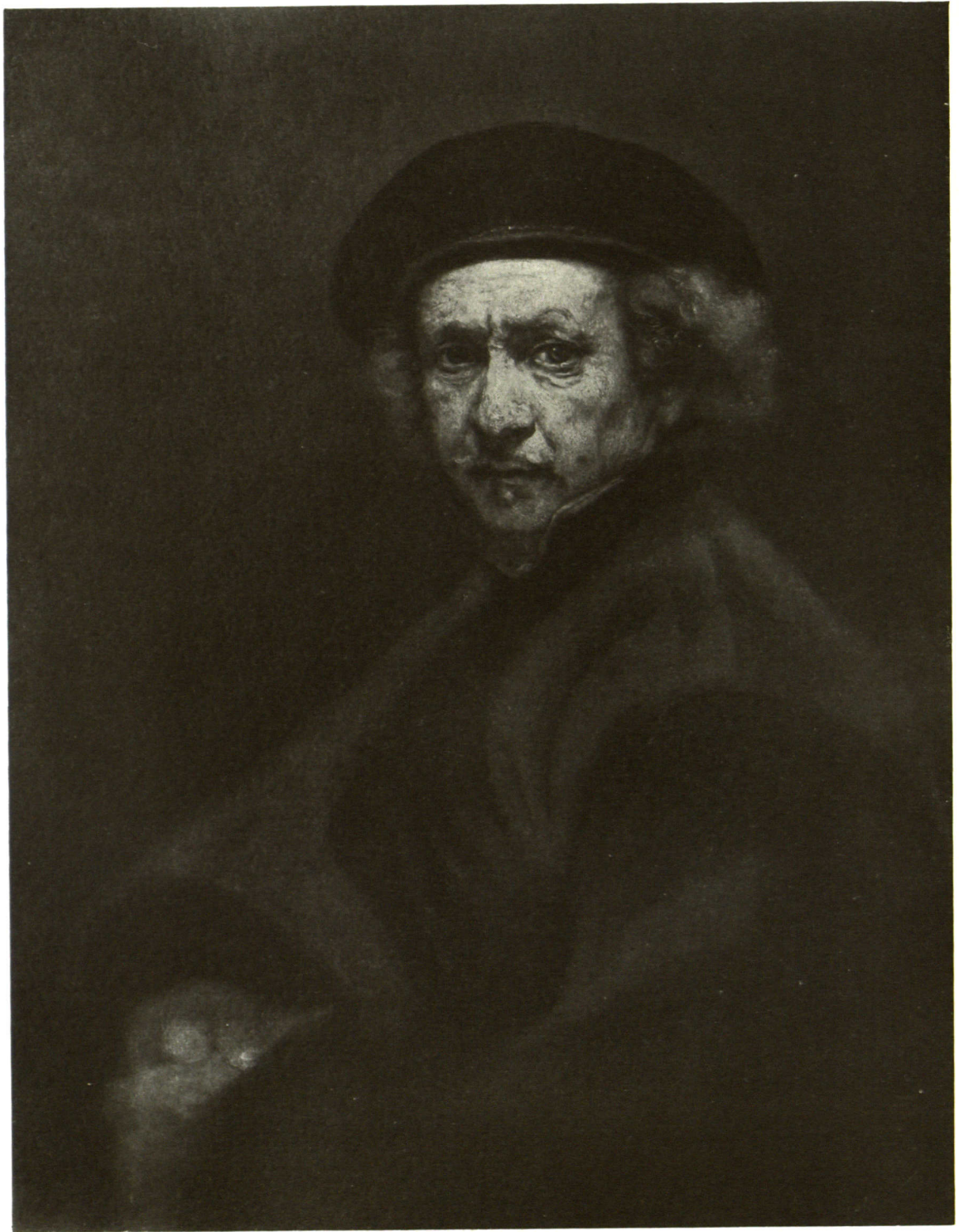
This lovely group, little known to the general public, for it has only been exhibited once and that in 1882, was painted for Heneage Legge, Esq., brother-in-law of Mrs. Morris (he had married Elizabeth, one of Henrietta's elder sisters, in 1768, but they were childless), and the only son of the Hon. Heneage Legge, Baron of the Exchequer, and grandson of the 1st Earl of Dartmouth. He, too, was painted by Romney, as were other members of his family.

MENTIONED : *Memoirs of the Life and Works of George Romney*, by the Rev. John Romney, B.D. (1830), page 141 ; *George Romney and his Art*, by Hilda Gamlin (1894), on page 97, under chapter on "Mothers and Children" ; *George Romney*, by A. B. Chamberlain (1910), pages 95, 306, 339.

CATALOGUED : *George Romney*, by Sir Herbert Maxwell (1902), page 185 : *Romney*, by Ward and Roberts (1904), vol. II., page 109 ; *George Romney*, by Lord Ronald Sutherland Gower (1904), page 122, No. 277.

EXHIBITED : The Old Masters Exhibition at the Royal Academy in 1882, No. 169, lent by General C. Morris.

From the collection of Heneage Legge, Esq. (1747-1827) of Idlicot, co. Warwick, and Grosvenor Square, London, brother-in-law and uncle of the sitters, who left it to the child, Sir John Morris, in the picture. It was purchased from a great-grandson of this child.



8.

REMBRANDT

1606—1669

Portrait of the Artist

*Signed and dated at left centre, Rembrandt F. 1659.**Canvas 26in. by 33½in.*

Rembrandt painted this portrait of himself in his 53rd year. He represents himself life size seated to the left in a red backed chair looking at the spectator. He has a slight moustache and imperial and curly grey hair, on which he wears a dark cap with a band of gold. His greyish-green doublet has a high collar, and the opening at the throat shows the dull yellow lining. His hands are folded in front of him, and over his right arm part of a fur coat can be seen.

EXHIBITED: Royal Academy, 1872, number 181 ; Royal Academy Exhibition of 1899, number 6 ; Loan Collection of Pictures by Rembrandt, held at the Stedelijk Museum, Amsterdam, on the occasion of the inauguration of Queen Wilhelmina.

REPRODUCED: *The Complete Work of Rembrandt*, by Bode, 1901, Volume VI. facing page 94 ; catalogued number 431, and mentioned pages 13 and 14 ; *Rembrandt*, by H. Knackfuss (Künstler-Monographien, 1909) page 159, plate 164 ; mentioned page 158 ; *Rembrandt*, by Rosenburg and Valentiner (Klassiker der Kunst, 1909) page 403 ; catalogued page 562, number 403 ; *Rembrandt's Paintings*, by D. S. Meldrum, 1923, plate 339, described page 137 ; catalogued number 339 ; Magazines—*Apollo*, London ; *Pantheon*, Munich ; *International Studio*, New York, for January, 1929.

CATALOGUED: Smith's *Catalogue Raisonne of Dutch, Flemish and French Painters*, Volume VII. number 215.

CATALOGUED and DESCRIBED: *Tableaux et Dessins de Rembrandt*, by E. Dutuit, *Supplement*, 1885, page 43, mentioned pages 61, 70 ; number 165 ; Wurzbach's *Rembrandt Galerie* (1886), number 160 ; *Rembrandt*, by E. Michel, 1893, page 557 ; *Iconographia Batava*, by E. W. Moes, Volume II. number 6693, 60 ; *Rembrandt*, by Elizabeth A. Sharpe, 1904, page 188 ; *Neiderlandisches Künstler-Lexikon*, by Dr. Alfred von Wurzbach, 1910, Volume II. page 402 ; Holstede de Groot, in *Catalogue Raisonne of Dutch Painters of the 17th Century*, 1916, Volume VI. number 554.

MENTIONED: by C. Vosmaer in *Rembrandt, sa vie et ses Oeuvres*, page 358 ; *Studien zur Geschichte der Hollandischen Malerei*, 1883, page 542, catalogued, page 585, number 197 ; *Rembrandt and his Work*, by M. Bell, 1899, pages 83, 84, catalogued, page 145 ; *Rembrandt*, by C. Neuman, 1922, Volume II. pages 540 and 542.

From the collection of George 3rd Duke of Montague and 4th Earl of Cardigan.

From the collection of Henry 3rd Duke of Buccleuch, who married Lady Elizabeth Montague, heiress of the above Duke of Montague. It was inherited by John 7th and present Duke of Buccleuch, great-great-grandson of the above Duke of Buccleuch.



9 & 10. GERARD DAVID

1450—1523

THE ANNUNCIATION

Wings of a Triptych: Left wing: "The Angel Gabriel."

Right wing: "The Virgin Annunciate."

Painted about 1510. Canvas 24in. by 30in.

"The scene is laid in a wainscotted room. Mary, in a greenish-blue dress and mantle, kneels, her hands crossed on her breast, at a carved prayer-desk on which is an open book; its cover and a rosary lie on the pavement; to the right is the emblematic lily in a fine two-handled majolica vase, and in the background a bedstead with lilac curtains. On the other panel Gabriel, in girded alb and cope of crimson and gold brocade lined with shot silk, advances with a sceptre in his left hand and with his right hand uplifted as he delivers his message. This is a very fine painting, highly finished; the style and the colouring are quite in the manner of Gerard's later work."—W. H. James Weale.

EXHIBITED: International Picture Show, Munich, 1869, numbers 16 and 17; Bruges, 1902, *Primitive Flemish Paintings*, numbers 128 and 128 bis; The Old Pinakothek, Munich, 1928.

REPRODUCED: *Meisterwerke der Nederlandsichen Malerei des 15 und 16 Jahrhunderts auf der Ausstellung zu Brugge, 1902*, by Max J. Friedlander, 1903, plates 47 and 48; catalogued page 17; *Gerard David und seine Schule*, by Eberard Freiherr von Bodenhausen, 1905, plate 33; mentioned on pages 12, 15, 19, 64-65, 73-74, 92, 103, 108 and 187; catalogued pages 173-175; *Alt-Neiderlandische Malerei*, by E. Heinrich, 1910, plates 86 and 87.

DRAWN in outline in *Repertoire de Peintures du Moyen Age et de la Renaissance, 1280-1580*, by S. Reinach, 1918, Volume IV. page 52, numbers 1 and 2.

MENTIONED: *Der Grenzbote* for October 8th, 1869, by Sir Joseph Archer Crowe, page 57; *Early Flemish Painters*, by Crowe and Calvalcaselle, 1872, page 129; *Geschichte der Altniederlandischen Malerei*, by A. Springer, 1875, pages 131 and 348; Kugler's *Handbook of Painting*, 1898 Volume I. page 113; *Gazette des Beaux Arts*, October, 1902, pages 294-295, article by H. Hyams; *Die Brugger Leihausstellung von 1902*, by Max J. Friedlander, 1903, numbers 128, 128 bis; *Les Primitives Flamands*, by Fierens-Gevaert, 1909, page 152; *The Van Eycks and their Followers*, by Sir Martin Conway, 1921, page 283; *Die Altniederlandische Malerei*, by F. Winkler, 1923, page 138.

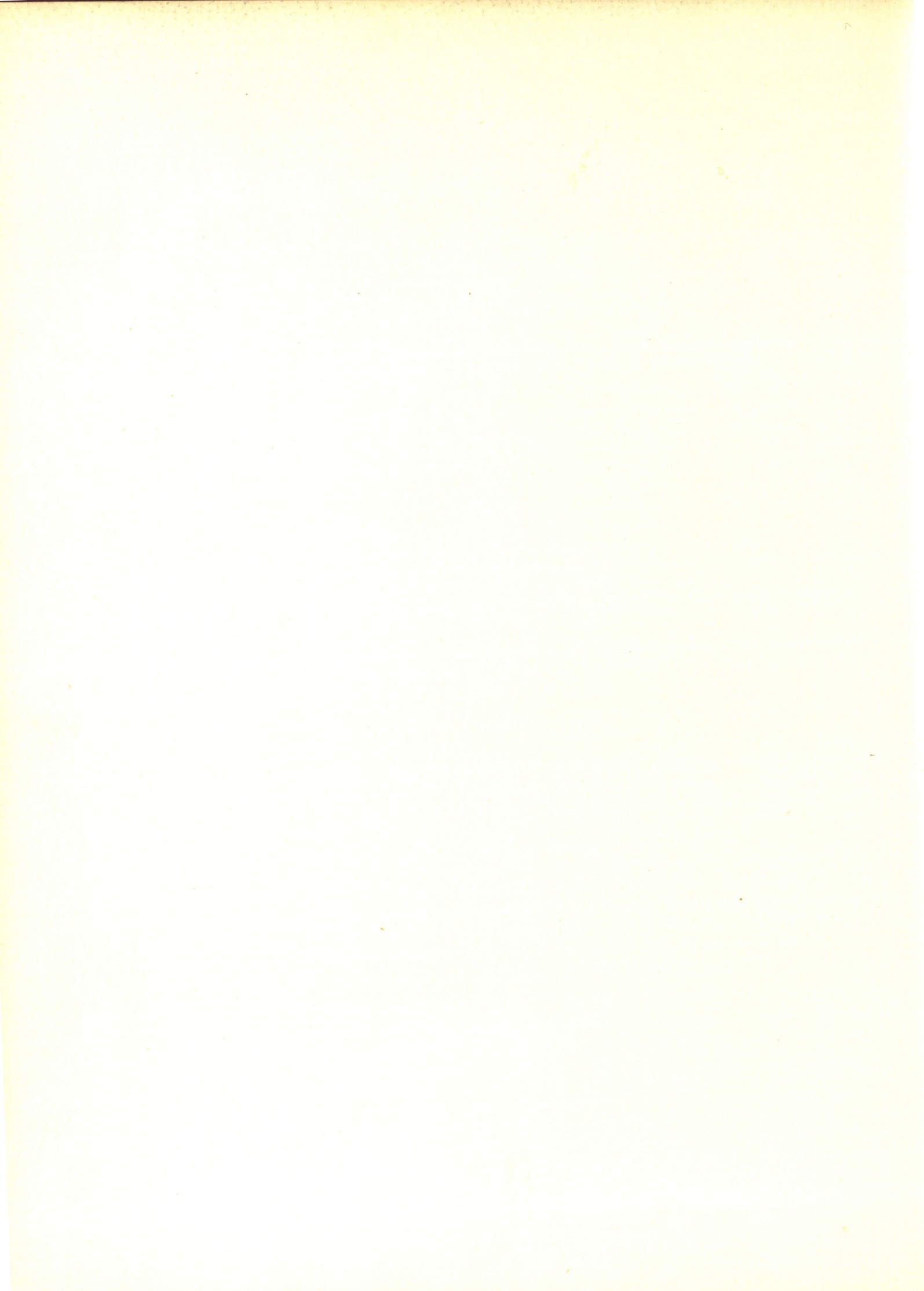
DESCRIBED: *Burlington Magazine*, June, 1903, article by W. H. J. Weale; *Gerard David*, by W. H. J. Weale, 1895, page 45.

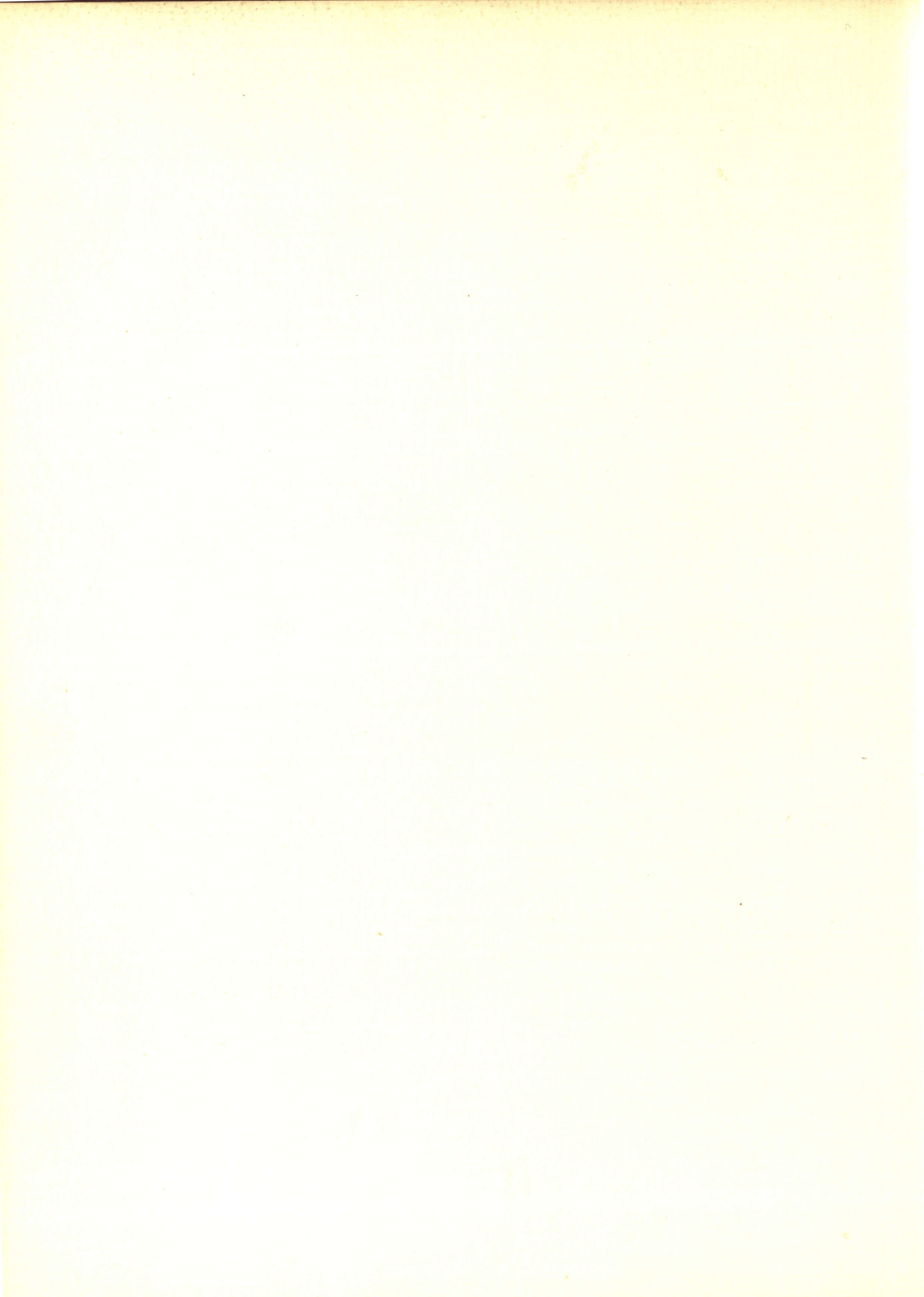
CATALOGUED: *Neiderlandisches Künstler-Lexikon*, by Wurzbach, Volume XI. page 386; *Allgemeines Lexikon der Bildenden Künstler*, by Thieme Becker, 1913, Volume VIII. page 453; *Van Eyck bis Breugel*, by Max J. Friedlander, 1921, page 191; *Die Altniederlandische Malerei*, Volume VI. Memling-Gerard David, by Max J. Friedlander, 1928, number 173.

From the collection of J. P. Weyer, of Cologne, 1862.

From the collection of the Prince of Hohenzollern, of Sigmaringen, Prussia.









11. FRANCESCO GOYA

1746—1828

Portrait of Pepito Costa y Bonello

Canvas 33½in. by 41⅜in.

Full length portrait of Pepito standing in a room, his large black hat with plumes in his right hand. In his left hand a whip. Behind him, his large black toy horse; on his left, a drum, a musket and part of a shield. He wears white trousers and a velvet bolero coat cut in points at the bottom and trimmed with braid. A white collar edged with lace is drawn over the bolero jacket. He looks straight at the spectator with his large round brown eyes. His hair is combed straight forward over his forehead.

Inscribed lower left: Pepito Costa y Bonello por Goya, 1804.

EXHIBITED: Greco-Goya Exhibition, New York, 1915, number 18.

REPRODUCED: *Burlington Magazine*, 1906, number 43, facing page 54, and mentioned there on page 54; *Goya*, by Calvert, 1908, plate 161, and a reproduction of the head, plate 163; *Goya*, by Beruete, Volume I., plate 47; catalogued on page 180, number 254, and mentioned on page 127; *Goya, Cuadros y Dibujos, Biografia, Epistolario*, by Don Francisco Zapater y Gomez, 1924, plate 148; As cover in March, 1915, and as frontispiece in March, 1927, in *Arts and Decoration*.

From the collection of the Countess Uda de Gandomar, Madrid.

THE HISTORY OF THE

PROGRESS OF THE
HUMAN MIND
FROM THE EARLIEST TO THE
PRESENT TIMES

IN THREE VOLUMES.
BY
JOHN LOCKE, ESQ.
OF THE MIDDLE TEMPLE, ESQ.
OF THE INNER TEMPLE, ESQ.
OF THE INNER TEMPLE, ESQ.
OF THE INNER TEMPLE, ESQ.

LONDON:
Printed by J. B. ROBINSON, at the
PRINTING OFFICE, in ST. MARTIN'S LANE,
near CHURCH LANE.
1724.



EL EX. S. D. VICENTE OSORIO CONDE DE TRASTAMARA D. EDAD D. DIEZ AÑOS.

12. FRANCESCA GOYA

1748—1828

Portrait of Don Vicente Osorio

Count of Trastamara

Painted in 1788. Canvas 41in. by 54½in.

Full length portrait of a black-eyed boy of ten years in a yellowish brown suit with a velvet or satin-like sheen, buckles at the knees, soft white stock with lace at neck and lace frills at wrist, small sword at side on which rests his left hand, right hand tucked into waistcoat, white stockings, brown shoes with buckles, powdered hair tied with a bow, cocked hat under left arm, grey background.

Don Vicente Isabel Osorio de Moscoso, Fourteenth Count of Altamira and of Astorga, etc., was the eldest son of Don Vicente Joaquin Osoro de Moscoso y Guzman, Knight of the Order of the Golden Fleece, Grand Cross of the Spanish Order of Carlos III., Gentleman of the Bedchamber of the King, by his first wife Donna Maria Ignacia Alvarez de Toledo Gonzaga y Carracciola, daughter of Don Antonio Alvarez de Toledo Osorio Perez de Guzman el Bueno Marquis of Villafranca, and was born in Madrid on November 19th, 1777. Don Vicente succeeded to his father's titles and estates on the latter's death in 1816. He married Donna Maria del Carmen Ponce de Lion y Carvajal, daughter of the Duke of Montemar, and had three children. The date of his death has not been traced.

REPRODUCED: *Francesco de Goya*, by August L. Mayer, Munich, 1923, page 23, plate 39, and mentioned page 59; catalogued page 202, number 437; Robert West's *translation* of the above, London, 1924, page 23, plate 39; catalogued page 167, number 437, mentioned page 47.

DESCRIBED: *Goya Pintor de Retratos*, by A. de Beruete y Moret, Madrid, 1916, page 42; catalogued page 174, number 112; *Translation* 1922, pages 52-3; catalogued page 207, number 119.

EXHIBITED: Madrid, Exposicion de Pinturas Espanolas de la Primera Mitad del Siglo XIX., 1913, number 154. It is reproduced in the illustrated catalogue.

CATALOGUED: *Goya*, by Paul Lafond, Paris, undated, page 138, number 222; *Francesco de Goya*, by V. von Loga, 1903, page 205, number 346; *Goya*, by Albert F. Calvert, 1908, page 141, number 243; *Francesco Goya*, by Hugh Stokes, 1914, page 341, number 319.

From the collection of the Marquesa de Castillo, Madrid.



13.

EL GRECO

(DOMINICO THEOTOCOPULI)

1548—1614

Saint Martin and the Beggar

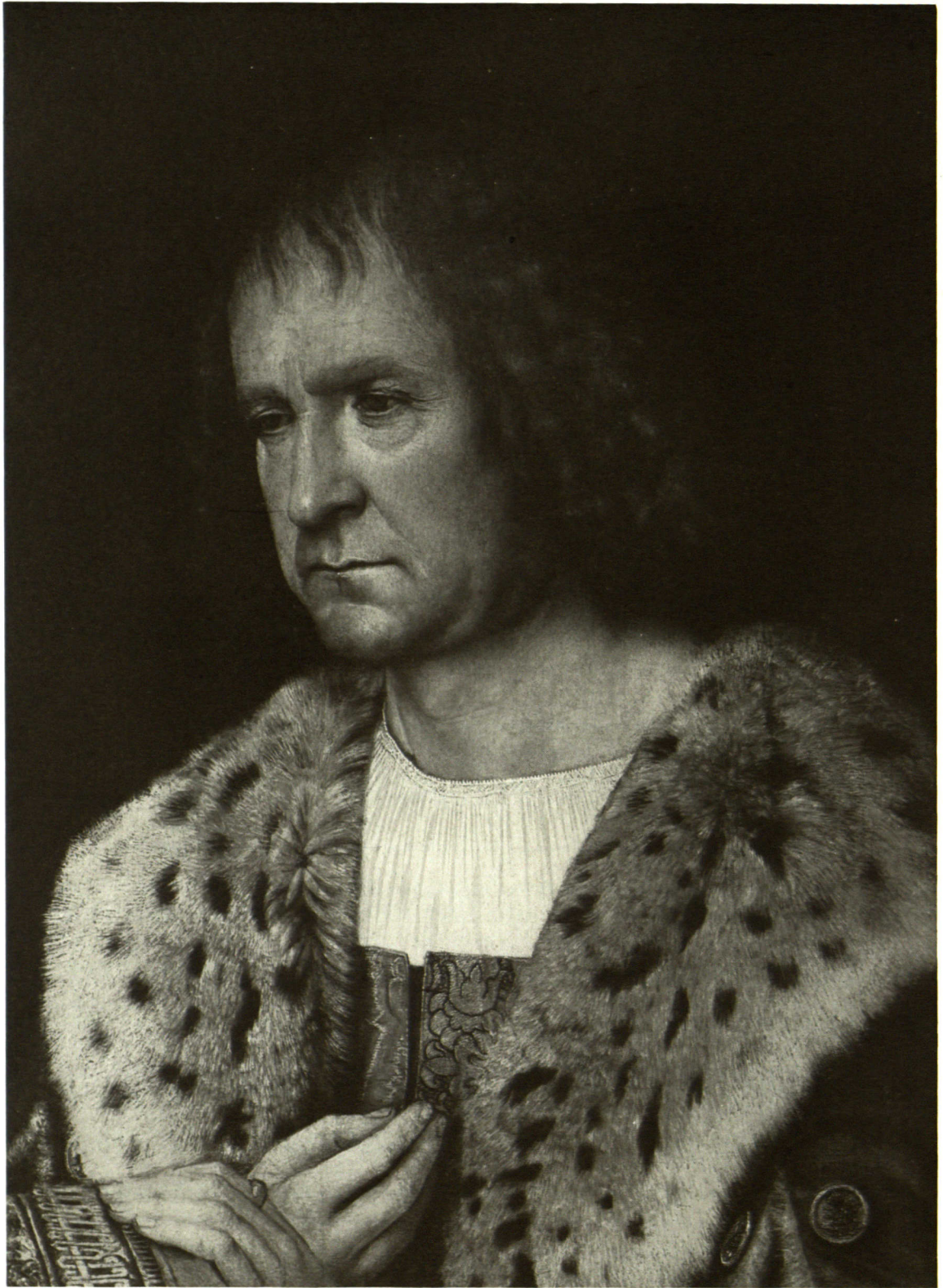
Painted between 1604 and 1614. Canvas 23 $\frac{5}{8}$ in. by 41in.

Saint Martin and the beggar placed upon a high eminence below which stretches a landscape with a village on the right. Most of the background is a tempestuous sky with dark clouds and patches of blue. Saint Martin in the foreground, on a white horse, is cutting his green mantle with a dagger, the beggar close to him with part of the drapery around him.

Inscribed lower right centre "387," a contemporary number, doubtless the catalogue of the original collection.

REPRODUCED: *El Greco*, by A. L. Mayer, 1926, page 63, and catalogued on page 48, number 299. He says: (translation) "It closely resembles numbers 298 and 298b, there is a slight difference in the clouds; this is one of the better quality;" *El Greco en Espana*, by Emilio H. Del Villar, 1928, page 103 (translation): "Cossio cites five versions of St. Martin in his catalogue, the one in the possession of M. Louis Manzi is recognised to be the best, and this is one in the sensitive style of his last period;" Bryan's *Dictionary of Painters and Engravers*, Volume V. page 168.

From the collections of M. Louis Manzi, Paris; M. Bernheim Jeune, Paris.



14. MASTER MICHAEL

Working 1480—1516

Portrait of a Donor

a Knight of the Order of Calatrava.

Wing of a Diptych, the other Wing of which is now in the Kaiser-Friedrich Museum, Berlin.

Painted on Panel 9in. by 12½in. (sight size)

Master Michael, Court Painter to Isabella the Catholic, to Margaret of Austria, Stadtholder of the Netherlands, and to Charles Quint, is known variously as Master Michael the Fleming, Michael Sithium, Sithun, or Zittoz, but more generally as Master Michael simply. He was a Flemish painter who settled in Spain about 1480, and passed most of his life there. Marguerite of Austria, in her inventory of 1516, mentions a portrait of her mother-in-law, Isabella the Catholic, painted in her thirtieth year, i.e., in 1481, by Master Michael. One would therefore conclude that he was already in Castile in 1480.

Portrait of a middle-aged man with brown wavy hair, brown complexion, fair eyebrows and tired-looking hazel eyes. He is wearing a rich cloak of grey-green material with a wide collar of lynx fur and a robe of gold damask, on which is embroidered the Order of Calatrava.

MENTIONED: *Catalogue abrégé des tableaux appartenant aux héritiers de feu Monseigneur l'Infant Don Sébastien de Bourbon et Braganza*, published at Pau in 1876.

REPRODUCED: *Der Cicerone*, Heft 9, 1929, page 253, and mentioned in the accompanying article by Dr. Max J. Friedländer, entitled "Neues über den Meister Michiel und Juan de Flandes."

The picture was in the possession of Isabella the Catholic in 1492; it passed to her daughter Juana (Jeanne la Folle), and then to Juana's son, Charles V. It was next heard of in the collection of the inheritors of the Infant Don Sebastian de Bourbon and Braganza in 1876 (it was mentioned in a catalogue of his pictures published that year). It now comes from a private collection in Madrid, Spain. (The companion picture, a Madonna and Child, now in the Kaiser-Friedrich Museum, Berlin, was purchased in 1914, in the neighbourhood of Burgos.)



15. PAOLO DA VENEZIANO
and his son, GIOVANNI

Op. 1333—1362

The Coronation of the Virgin

Painted on panel 27in. by 43½in.

“Our Lord and His Mother, seated at the same throne, the two cusps adorned with imitated carvings and foliage. The former, with sceptre in His left hand resting on His knee and a crown on His head, with His arm outstretched, is placing a crown on the head of His Mother, who is depicted in a reverent attitude before her Son. The feet of Christ are supported by a globe representing the sun, and those of the Virgin on the moon. All around is a halo of angels in different attitudes playing various musical instruments. Christ wears a short tunic with imitation golden flowers, and a blue mantle. The throne is red in colour, the background golden and the figures are about a third of their natural size.” — From Crowe and Cavalcaselle, 1887.

Signed and dated along foot of throne:

M.CCC.LVIII.

PAULUS CUM

JOHANINVS EIV.

FILIV PISERVIT HOC OP.

and inscribed, above the signatures on the step of the throne:

REGINA CELLI LETARE ALEIVIA QUEN

MERVISTI CRISTUM PORTARE ALELVIA.

REPRODUCED: *La Storia della Pittura Veneziana*, by L. Testi, 1909, Volume I. plate VI., facing page 196, mentioned page 188 and catalogued page 196-8; *Woltmann und Woltmann, Geschichte der Malerei, Die Malerei, des Mittelalters*, new edition by Bernath, 1916, page 404, mentioned page 274; *The Italian Schools of Painting*, by R. van Marle, 1924, Volume IV. page 13; described on page 12 and mentioned on pages 6, 7, 9, 14.

EXHIBITED: International Show, Munich, 1869, lent by Herr Maillinger; in the Museum attached to the Castle of the Prince of Hohenzollern-Sigmaringen.

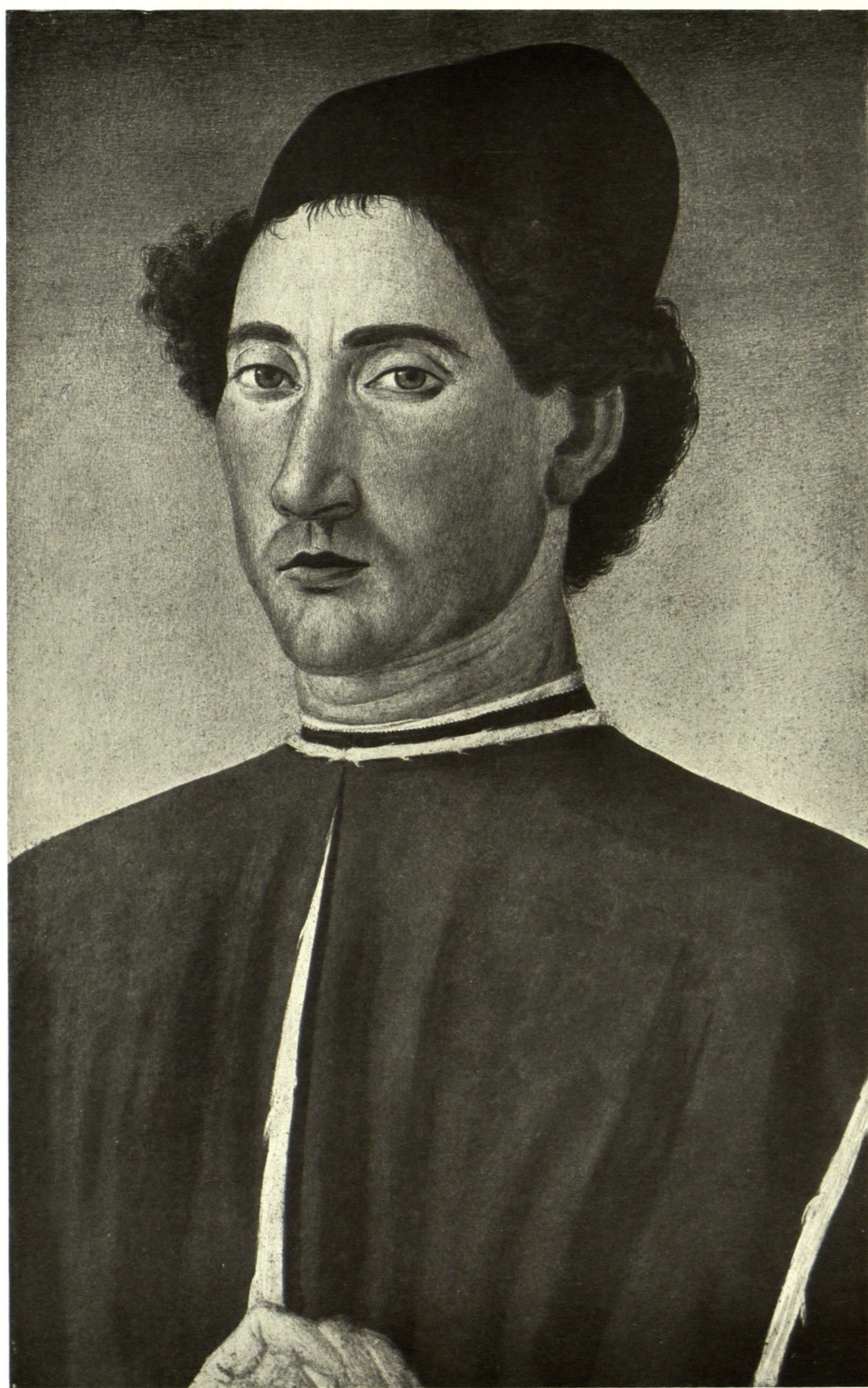
ON LOAN: At The Old Pinakothek, Munich, 1928.

DESCRIBED: *Storia della Pittura in Italia*, by Crowe and Cavalcaselle, 1887, Volume IV. pages 285-6; *Ressegna d'Arte*, 1908, page 182, in an article entitled, "Per un Quadro di Paolo da Venezia," by G. Gigli; *A History of Painting in Italy*, by Crowe and Cavalcaselle, 1908, Langton Douglas edition, Volume III. page 264, Volume on North Italian Schools; *Le Origini della Pittura Veneziana, 1300-1500*, by Lionello Venturi, 1907, pages 20-21.

MENTIONED: *Archivio Storico dell'Arte*, 1893, Volume VI. pages 388-9, in an article entitled, "Quadri Italiani nelle privati di Germania," by F. Harck; *Storia dell'Arte Italiana*, 1907, by A. Venturi, Volume V. page 930; *A New History of Painting in Italy*, by Crowe and Cavalcaselle, edited by Edward Hutton, 1909, Volume II. page 200.

CATALOGUED: *Fürstlich Hohenzollernisches Museum zu Sigmaringen Verzeichniss der Gemalde von V. Lenher Sigmaringen*, 1883, page 75, number 221; *Repertoire des Peintures datees*, by Isabella Errera, 1920, Volume I. page 5.

Probably painted for a chapel near Ravenna. In the collections of Count Baccinetti; Herr Maillinger, Munich; F. Reichardt, Munich, 1873; Prince of Hohenzollern-Sigmaringen, Sigmaringen, Prussia.



16. COSIMO ROSSELLI

1439—1507

Portrait of the Artist

Painted on panel 13 $\frac{1}{4}$ in. by 20 $\frac{3}{8}$ in.

The painter has placed himself on the panel slightly turned to the left, a young man with an olive complexion but fresh colouring, dark eyebrows, a long nose, and hazel eyes looking out at the spectator. On his short dark curly hair he wears a small upstanding black cap. His scarlet robe is edged with a narrow band of white fur at the opening down the front, the sleeve, and round the lower part of the neck band. He wears a narrow inner collar of white linen. Part of his right hand shows at the lower edge of the panel. The background is of a greenish-grey colour, light above the shoulders and darkening as it nears the upper part of the picture.

Cosimo di Lorenzo Rosselli, the son of one painter and the brother of two others, was born at Florence in 1439. He became the pupil of Neri di Bicci, whose studio he entered in 1452, when he was about 14 years old. He remained there until 1456. In 1465 he painted the "Nativity of Christ" for the Duomo at Pisa. He then went to Lucca.

In 1481 he undertook to paint frescoes in the Sistine Chapel in the Vatican. He was in Florence at the end of 1482, and in 1485 was painting the fresco of "The Miracle of the Sacrament," in San Ambrogio, Florence. In 1492 he

was commissioned to paint a high altar for the church of the Cestello. He later painted for the San Ambrogio, and for the Gigli Chapel.

REPRODUCED: *Storia dell'arte Italiana*, by A. Venturi, 1911, Volume VII. Parte I. ; *La Pittura del Quattrocento*, page 695, plate 402 ; mentioned page 690.

CATALOGUED: *The Florentine Painters of the Renaissance*, by Bernard Berenson, 1896, page 179.

From the collections of Baron de Beurnonville, Paris, 1878; Joseph Spiridon, Paris.



